

155th season



handel and haydn
SOCIETY

thomas dunn, music director

1969-1970 SEASON
OF THE
HANDEL AND HAYDN SOCIETY

PROGRAM I: Friday, October 10, 8:30 p.m., Jordan Hall

BACH Brandenburg Concerto I

RAMEAU The Incas of Peru (concert opera) Boston Premiere

de FALLA Master Peter's Puppet Show

PROGRAM II: Friday, December 12, 8:00 p.m., Symphony Hall

Sunday, December 14, 8:00 p.m., Symphony Hall

HANDEL Messiah (1750 version)

PROGRAM III: Friday, January 16, 8:30 p.m., Jordan Hall

HANDEL Concerto Grosso, Op. 6, No. 5

MONTEVERDI The Battle of Tancred and Clorinda (concert opera)

BARTÓK Divertimento for Strings

BRITTON Cantata Misericordium (The Good Samaritan)

PROGRAM IV: Friday, March 6, 8:30 p.m., Jordan Hall

MOZART Vespers (de Dominica), K. 321

BRITTON Nocturne for Tenor and Orchestra, Op. 60 (Boston Premiere)

COPLAND Music for the Theater (with ballet)

PROGRAM V: Friday, April 10, 8:30 p.m., Jordan Hall

HONEGGER King David (original version)

The Society again welcomes the instrumental assistance of members of the Boston Philharmonia.

For further information: Handel and Haydn Society,
25 Huntington Avenue, Boston 02116; Telephone 536-2951.

You are cordially invited to become a member of the Handel and Haydn Society:

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Members in each of these categories are entitled to receive advance notice of all concerts and special consideration in seating, to vote in the affairs of the Society, to receive the season's Newsletters, and to take part in social activities.

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HANDEL AND HAYDN SOCIETY

155th Season

1969-1970

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Handel and Haydn Society

In December, 1815, an unidentified writer in the Boston *Centinel* said of the Handel and Haydn Society: "We are happy to see that this respectable Society has appointed a time to favour the public with an opportunity of listening to its performances. We have been favoured with a copy of the Constitution of the Society and are pleased to find that their views are liberal and commendable . . . We ardently wish them to persevere in their labours and most sincerely say 'Peace be within thy walls and prosperity within thy palaces!'"

On Christmas Day, 1815, a few days after the article appeared in the *Centinel*, the Handel and Haydn Society gave its first public performance at King's Chapel in Boston. The program consisted mainly of excerpts from Haydn's *Creation* and Handel's *Messiah*, works so familiar to present-day concert-goers that it is difficult to imagine a time when they were new and unfamiliar. But there was much more to be heard in America that had never been heard here before.

Throughout the nineteenth century, the Handel and Haydn Society displayed an aggressive commitment to broaden its repertory and to improve prevailing musical tastes. Audiences responded by turning out in great numbers to hear the Society give the first Boston performances of such works as Haydn's *Creation* (1819), Mendelssohn's *Elijah* (1848), Beethoven's *Ninth Symphony* (1853), Handel's *Dettingen Te Deum* (1862), and the first performances in America of Handel's *Messiah* (1818), *Samson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), and *Joshua* (1876), Bach's *Passion According to St. Matthew* (1874), *Christmas Oratorio*, Parts I and II (1877), *Mass in B Minor*, in part (1887), and Verdi's *Manzoni Requiem* (1878).

By the beginning of the twentieth century the Society, basking in its seniority and prestige, began more often to focus its attention upon familiar repertory, leaving more adventuresome musical pursuits to others. It is not surprising, therefore, that the Handel and Haydn Society came to be considered by many as a rather staid old institution with a greater past than future.

However, what has been surprising to everyone who assumed that the Society's advancing age was leading to senility, is that the Handel and Haydn Society, after more than a century-and-a-half, has lost none of its vigor or initiative.

Times have changed, and the tastes of an ever more sophisticated audience have changed. A musical organization which fails to recognize that fact is destined to lose its relevance to contemporary culture.

This Society is not about to disappoint the gentleman of the *Centinel* who perceived in us such great promise and wished us well when we were in our infancy. Although peace and prosperity have eluded us for 154 years, we have persevered in our labors and are pleased to think that the current programs and activities of the Handel and Haydn Society reflect views that are both liberal and commendable.

George E. Geyer

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

OCTOBER 10, 1969 | JORDAN HALL | 8:30

Mary Strebing, *soprano*

Richard Shadley, *tenor*

Matthew Murray, *baritone*

John West, *bass*

The Pickwick Puppet Theatre

The Chorus of the Handel and Haydn Society

Members of the Boston Philharmonia

Thomas Dunn, *conducting*

J.S. BACH

Brandenburg Concerto I (BWV 1046)

1. [Allegro]

2. Adagio

3. Allegro

4. Menuet with Trios and Polonaise

J.P. RAMEAU

Les Incas du Pérou (Deuxième Entrée des Indes Galantes)

Scene 1: Ritournelle et récit (Don Carlos, Phani)

Scene 2: Air (Phani)

Scene 3: Air (Huascar)

Scene 4: Prélude qui annonce la fête (Huascar)

Scene 5: La Fête du Soleil

Prélude et Air (Huascar)

Prélude pour l'adoration du Soleil

Air pour la dévotion du Soleil

Air et Chœur

Loure en Rondeau

Air (Huascar)

Deux Gavottes en Rondeau

Tremblement de terre

Scene 6: Air (Huascar)

Scene 7: Trio

Scene 8: Récit (Huascar)

Phani, Princess of the Blood Royal – Mary Strebing

Don Carlos, Spanish Officer – Richard Shadley

Huascar, Inca High-priest of the Sun – Matthew Murray

Incas, Pallas, Sacrificers, and Peruvians –

The Chorus of the Handel and Haydn Society

(First Boston performance)

Intermission

M. de FALLA

El Retablo de Maese Pedro

The Proclamation
Master Peter's Symphony
The Show: The Freeing of Melisendra
Tableau 1: The Court of Charlemagne
Tableau 2: Melisendra in Captivity
Tableau 3: The Moor's Punishment
Tableau 4: The Pyrenees
Tableau 5: The Escape
Tableau 6: The Pursuit
Finale
El Trujamán – Mary Strebing
Maese Pedro – Richard Shadley
Don Quixote – John West
The Pickwick Puppet Theater

*Baldwin Piano
Harpsichord by Hubbard & Dowd*

LARRY BERTHELSON'S PICKWICK PUPPET THEATRE

Large puppets designed and constructed by Larry Berthelson

Figures in the puppet show designed and constructed by Penny Jones

Puppeteered by Larry Berthelson, Teddy Shepard, Caroly Wilcox,

Penny Jones and Jane Mills

Props and puppet stage constructed by Caroly Wilcox

This concert is sponsored by the Damon Foundation.

Program Notes

by J.H. Dyer

BACH Brandenburg Concerto I (BWV 1046)

The modern listener needs no apologia to convince him of the excellent merits of the "Six Concertos for Several Instruments" (as Bach called the *Brandenburg Concerti*) and neither did the person who received the dedication: His Royal Highness Christian Ludwig, Margrave of Brandenburg. This needs to be emphasized, because too often it has been asserted that the Margrave did not value the concerti enough to have them performed. If we must seek a reason why the autographed manuscript shows little use it is probably to be found in the lack of virtuosi able to cope with the technical difficulties of the solo parts. Given the proper forces, the concerti would have been performed.

Christian Ludwig was a noted connoisseur of musical art and surely recognized the quality of Bach's work. The composer's reference to his "refined and discerning taste" in the dedicatory epistle was no empty compliment. At his death the Margrave left a huge library of music manuscripts including a large number of Italian operas and oratorios. A testimony of his judgment is the number of times Handel's name appears in the inventory of the Margrave's estate: he owned eight operas and one oratorio of his. No Italian appears so frequently in the inventory. The *Brandenburg Concerti* must have been among the 177 concerti of various masters which were owned by Christian Ludwig. Contrary to

Spitta's belief, the library was not sold for a pittance but was divided into five lots and passed on to members of the royal family.

The preface to the presentation copy of the score (dated 1721) refers to an occasion a few years previously when the Margrave expressed his approval of Bach's ability and offered the composer a commission. The date of this meeting remains uncertain, but Friedrich Smend has discovered a document which places Bach in Berlin early in 1719 to accept delivery of a special harpsichord for the court at Cöthen. Probably he was in Berlin even earlier to place the order and could have played (*Brandenburg VI?*) before Christian Ludwig at either time.

From what is known of the musical establishment at Cöthen it seems fairly certain that the six concerti were intended for use there during Bach's tenure as Kappellmeister (1717-23). They were specially chosen to represent a wide variety of styles. We know that in Bach's estate there were many more works "of all types and for all sorts of instruments" which have all perished.

At Leipzig Bach probably used his concerti for the weekly meetings of the University *collegium musicum* he directed from 1729 to 1741 (with a two-year interruption: 1737-1739). Modern Bach scholarship emphasizes the importance of this organization whose activities consumed so much of Bach's energies after the completion of his cantata cycles in 1727. Traveling virtuosi were known to stop at Zimmerman's coffee shop in the Catherinenstrasse (where the *collegium* met) and might be persuaded to test their skill as members of an *ad hoc* concertino in the performance of a Bach concerto grosso.

The Brandenburg Concerti were not conceived as a cycle but rather they constitute a resumé of the possibilities of the concertante principle from the polychoric No. 3 to the soloistic No. 5. The first of the set belongs in a position midway between these two extremes. It has the richest instrumentation of all, requiring the engagement of extra musicians (horns) for its performance at Cöthen. We do not know what special celebration was embellished by this splendid work but its place of honor at the head of an important collection betokens the high regard Bach had for it.

The first movement (which also served as the opening *sinfonia* of Cantata No. 52) begins splendidly with full orchestra. The principal motive in the violins is dissolved in sixteenth-note figuration before coming briefly to a halt to allow the reed concertino (three oboes and bassoon) to be heard. In this concerto Bach treats the solo oboes, the horns and the solo violin as separate concertino units. The rather short opening ritornello forms the first section of an A-B-A design. The horns play two traditional hunting calls, the *ton* and *taverne*. In the middle section the motives of A are transformed and reshaped passing from one instrumental choir to another. J.J. Quantz (1697-1773) would have approved of this "skillful weaving of imitations in the concertante voices so that the ear is pleasantly surprised, now by this and now by that instrument." He probably would not have liked the intricate part-writing which generates the vital energy of this animated movement.

The second movement is a poignant duet between the oboe and violin, both sharing a single melody in canonic imitation. The unusual harmonic clashes between the bass line derived from it and the accompaniment drive the tension higher yet. The high-spirited third movement is also an A-B-A with a regular solo-tutti alternation; the return to A is signaled by two measures of adagio. It later served as the opening chorus of the secular cantatas *Vereinigte Zwietracht* and *Auf, schmetternde Töne*. A series of dances borrowed from the suite bring the concerto to a relaxed conclusion. The minuet has considerable polyphonic interest, necessarily so, since it is repeated after the first trio, the polonaise and the second trio. Each time it has something fresh to offer.

RAMEAU Les Incas du Pérou

Jean Philippe Rameau (1683-1764) was by all accounts a strange and withdrawn individual. He settled permanently in Paris (in 1723) only after spending almost forty years in the provinces and after publishing his famous *Treatise on Harmony reduced to its Natural Principles*, the foundation of harmonic theory even today. Preceded by a reputation as a formidable theorist, he found some resistance to his creative musical endeavors among the Parisian public. His first success, *Hippolyte et Aricie* (1733), was a brilliant one and it alarmed partisans of the *tragédies lyriques* of J.B. Lully (1632-1687), the leading dramatic composer of the previous century. The "Lullystes" found Rameau's music too rich in texture and too complicated harmonically, though they could not deny, in the long run, his exquisite melodic gift. Rameau followed up this operatic success with an important contribution to another genre, the *opéra-ballet*. This was *Les Indes galantes* (1735), the second entrée of which is entitled *Les Incas du Pérou*.

The *opéra-ballet* developed in the closing years of the seventeenth century through the infusion of a (more or less) dramatic plot into the dance entertainments which were such an important part of court spectacle during the reign of Louis XIV. It differed from the opera in several respects; first, in opera the dances are used to vary the pace of the action, but in the *opéra-ballet* solo and choral song is a diversion from the dancing; second, the opera plot was usually serious and continuous through all five acts, while in the *opéra-ballet* fantastic, exotic or galant subjects in the spirit of the time prevailed, each "act" being an independent tableau. While using "ballet" to refer to early eighteenth-century dance we must remember that it had none of the mimetic elements which we associate with classical and modern ballet. The dances were highly stylized and patterned; masks were worn by the men and all of the dancers wore elaborate and heavy costumes. The amount of dancing varied according to the entrée: in *Les Incas* the amount, associated with the adoration of the sun, is not extensive.

Because of the severely mannered choreography, song became the primary bearer of dramatic continuity in a plot. Since the entrées of an *opéra-ballet* are unrelated (*Les Indes galantes* is set in locales from Persia to Peru) no violence is done to a work's integrity by performing a single entrée. Rameau himself wrote several *actes de ballet* which are virtually one-act operas.

Les Incas is universally regarded as one of Rameau's most spectacular achievements. The Feast of the Sun would have been presented in sumptuous style to please the spectacle-loving Parisians; such scenes (divertissements) were the *raison d'être* of the *opéra-ballet*. Rameau unveils all his harmonic skill in exploiting the pungent dissonances of Huascar's "Soleil, on a détruit" and the following instrumental movement accompanying the adoration of the sun. The noble chorus "Brillant soleil" became famous immediately; it is not untypical of other thrilling choral episodes in Rameau's operas and concerted motets.

Linking the principal airs is Rameau's accompanied recitative, by turns expressive and dramatic. In the tradition of Lully the recitative assures a flexible delivery of the text in a style more song-like than the Italian recitative. Besides the airs which evolve from the dramatic situation there are others incorporated into the divertissement. Most are frankly melodic and not developed to great length; all have a carefully worked out accompaniment. The confrontation of characters in *Les Incas* generates a dramatic trio ("Pour jamais") before the denouement.

Although not in *Les Indes galantes* an innovator in writing for the orchestra, Rameau occasionally fashions something particularly effective like the flute obbligato to "Viens, hymen" or the remarkable earthquake music. One is also impressed with the rhythmic variety in the recitatives and airs, the unobtrusive

contrapuntal writing and the freedom of modulation of which Rameau was the master. *Les Incas* is a worthy musical monument to the glories of the French baroque and one of Rameau's inspired moments.

Summary of the Plot

The stage represents a desert in Peru with an arid mountain in the background. Its peak is capped by a volcanic crater, formed of cinders and covered with ashes.

Scene 1 Don Carlos, an officer of the conquering Spanish, asks his lover Phani, Palla of the Race Royal, to abandon the worship of the god of the sun. She confesses to Don Carlos that she fears violence from her own people, who are proudly jealous enough to kill him if they should marry. He attempts to quiet her fears, but she says that with love always comes fear.

Scene 2 Phani sings an air invoking marriage to tie her to her lover.

Scene 3 Huascar, Inca High-Priest and ordainer of the Feast of the Sun, seeks to persuade Phani that the god of the sun has commanded her to submit to him. Phani pleads with Huascar to follow the god of the conquerors, not the false sun god. She hopes that the conquerors' might will not be needed to convince him. Huascar responds that the only god of the conquerors is gold.

Scene 4 Huascar seeks the help of a confidant to carry out his plot to provoke the volcano by throwing rocks into the crater. (The librettist tells us in his preface that this is a scientifically observed phenomenon.)

Scene 5 The Feast of the Sun Huascar, in the presence of Phani, begins to invoke the sun. In dialogue with the worshippers, he chants with ever growing excitement. The Incas begin to dance. When all is in full swing an earthquake is felt.

Scene 6 The earthquake seems to subside. Huascar attempts again to seduce Phani by explaining the earthquake as the sun god's displeasure at her not giving in. Phani accuses him of provoking it himself.

Scene 7 Huascar forces himself on Phani a third time. Don Carlos suddenly appears with drawn sword. He and Phani pledge their love to each other in the presence of Huascar, who flies into a rage.

Scene 8 The volcano erupts again. The earth quakes violently. Huascar, mad with rage, prays the volcano to pour lava forth, and to break the earth apart. Flaming rocks are spewed out of the crater, crushing Huascar to death in the ashes.

de FALLA El Retablo de Maese Pedro

An indigenous national school of music was slow in coming to Spain. In the nineteenth century the only national genre was the *zarzuela*, a kind of comic opera with popular songs and dances. Not until the twentieth century did the most illustrious representative of nationalism in Spanish music appear: Manuel de Falla (1876-1946). Russian and French composers had been quick to seize the exotic elements in Spanish music. Unfortunately, the result was sometimes a mere potpourri of popular tunes, but in the hands of Debussy and Ravel the idiom at the root of these tunes bore fruit in a group of marvelously evocative works. Falla had thoroughly absorbed the music of his native Andalusia before beginning study with Felipe Pedrell, a composer-scholar who cherished his country's heritage of classical polyphony and folklore and was able to communicate his own enthusiasm for them. The composer of *El Amor Brujo*, *The Three-cornered Hat*, *Nights in the Gardens of Spain* and *El Retablo de Maese Pedro*

often drew from his teacher's great compendium of Spanish folk music, the *Cancionero Musical Popular Español*, raw material for his own compositions.

Falla's attitude toward the use of musical folklore was that of the creative artist, not that of the exploiter of folk tunes for their local color: "I modestly believe that in the folk song the spirit matters more than the letter. The rhythm, the modality and the melodic intervals which determine its rise and fall and its cadences constitute the essential ingredients of these songs . . . I am opposed to music which takes authentic folklore originals as its base." Although usually he chooses to rework in his own personal manner the idiom best known to him, that of Andalusia, the subject he selected for what was to be his last completed work for the stage dictated another world of motives, themes and rhythms: those of Castile.

El Retablo de Maese Pedro ("Master Peter's Puppet Show") is based on an episode in the adventures of the redoubtable, but half-mad Don Quixote de la Mancha wandering in the twilight of knight-errantry. Dozens of musical compositions, most of them long forgotten, have been inspired by Cervantes' grand novel. Massenet's *Don Quichotte* was popular while Chaliapin interpreted the leading role, but now the only work on this theme generally known is Strauss' tone poem, which shares, despite its obviously comic effects, the sense of human pathos which pervades the close of *El Retablo*.

In 1919 the Princess de Polignac commissioned Falla to write an opera for marionette theater in her music room. For the subject Falla went to chapters twenty-five and twenty-six of *Don Quixote*, Part II. In them the Don and his faithful servant, Sancho Panza, have stopped at an inn which is visited by a puppeteer, Master Peter (really a rogue known to the Don, but now in disguise). With the aid of the puppets, Master Peter's apprentice tells the story of the rescue of Melisendra, a supposed daughter of Charlemagne, from the Moors, by Don Gayferos.

The idea of a stage-within-a-stage readily suggested itself, but Falla's decision to make *all* of the characters puppets was a genuine novelty. The puppets in Master Peter's show are of traditional, two-dimensional design in the classic Spanish manner, but the "spectators" are more than life-size, with Don Quixote towering over the rest. The three singers who impersonate Don Quixote, Master Peter and the Trujamán (the boy) stand with the small chamber orchestra. Falla was one of the first twentieth-century composers to appreciate the harpsichord; he includes one in the orchestra of *El Retablo*. Wanda Landowska, for whom he later wrote a concerto, played this part at the première.

From the very first pages of the score we hear the crisp, succinct motives of small range typical of the melodic material on which *El Retablo* is built. The allusions to folk-song motives and rhythms, some related to plainsong, are too numerous to mention here. One characteristically Spanish element which runs through *El Retablo* is the chant of the Trujamán, who provides a brief synopsis of each scene before it is played. Falla directs this to be sung "a la manera de un *pregón* popular." The *pregón* (a street-vendor's cry) resembles a recitative but has a surprisingly wide expressive range – from the breathless agitation of the chase to the lyric beauty of the meeting between Melisendra and Don Gayferos (Tableau 4). Normally, Falla wants no lyricism in this imitation of a street-vendor's shouting; at one point Master Peter interrupts the boy for being too "affected." The last syllable of each line of recitation is roughly accented. Master Peter's interjections are somewhat more melodic but only Don Quixote waxes rhapsodic in song ("exaggerated down to the smallest detail," Falla directs) as he recalls the beautiful Dulcinea and the glories of knight-errantry.

El Retablo de Maese Pedro never strays far from the rich sources of melodic formulas and rhythmic figures to be found in Spanish popular music. The neoclassic vogue to which Falla was attracted suggested an emphasis on clarity and logic of line as well as disciplined attention to detail brought sharply into focus by a chamber orchestration. Dance rhythms abound: the *gallarda* of Charlemagne's entry, the *seguidilla* of Don Gayferos' ride and the *zarabanda* of Don Quixote's address to the spectators. Popular ballads and a whimsical quotation from *El Amor Brujo* figure in individual episodes. In spite of all this we are not aware of a narrowly nationalistic work or an exotic theatrical aggregate. We experience a vital document as human as the model of Cervantes' creation.

Summary of the Plot

The opera opens with Master Peter's announcement that a showing of the traditional and well-known puppet play *The Freeing of Melisendra* is about to begin. All the spectators, including the Don and Sancho Panza, take their places. The Boy then describes the first of the six tableaux which make up the show. Melisendra has been captured by the Moors, but her husband, Don Gayferos, has not gone to her rescue. Charlemagne, her father, enters with his suite, upsets the chess game which he is playing with his friend, Don Roldan, and chides him. Don Gayferos resolves to rescue his wife single-handedly. Tableau 2 shows Melisendra, lamenting (to the melody of an old ballad) her captivity. A Moor, observed by King Marsilius, creeps up behind her and steals a kiss. He is forthwith captured by the King. Tableau 3 shows the punishment of the Moor in the public square. In describing the scene, the Boy points out that the Moor has been found guilty without a trial, a situation which is not uncommon. Don Quixote takes exception to this bit of editorializing, and Master Peter exhorts the Boy to stick to the story without elaborations of his own. Tableau 4 opens with a *seguidilla* movement to suggest Don Gayferos' ride through the Pyrenees to rescue Melisendra. Fanfares in the chivalric mood of the first scene are added. The Boy's recitative becomes quieter, but as Tableau 5 (The Escape) proceeds, the Boy's excitement grows to such an extent that Master Peter must remind him not to get "carried away," but just tell the facts. Don Quixote interrupts again to point out that the Moors do not use bells as the Boy had said; Master Peter pokes his head out of the curtain and retorts that such trifles (*niñerías*) are not really that important. The poor Boy, however, dutifully incorporates the Don's correction in his account of the Moor's pursuit.

As the chase (Tableau 6) becomes more frantic, Don Quixote, fearing that the "valorous Don Gayferos and the noble Melisendra" might be captured, begins striking the Moorish puppets with his sword. Master Peter looks on in anguish as his theater is ruined in a rain of blows from the Don's blade. Don Quixote, oblivious to the cries of Master Peter, becomes ecstatic at the thought of his own Lady Dulcinea, in whose honor he performs these great deeds. Exultantly he calls on all present to witness again the triumph of knight-errantry: the puppet "enemies" have been vanquished!

NEXT CONCERT

On December 12 and 14 at 8:00 p.m. in Symphony Hall, the Handel and Haydn Society will continue its 151 year tradition of presenting Handel's *Messiah*. This year's performance will be in the version of 1750.

Tickets will be on sale at the Symphony Hall Box Office after November 24.

Thomas Dunn



Time Magazine has said of Mr. Dunn that ". . . whatever (he) tackles musically is worth doing and done memorably well."

A graduate of Johns Hopkins University in 1946, the Peabody Conservatory of Music, 1946, and Harvard University, 1948, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, the Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

At the Peabody Conservatory, Mr. Dunn received a three-year full scholarship in organ and the Thomas Prize for interpretation and musicianship.

Mr. Dunn studied organ with Charles Courboin, of Saint Patrick's Cathedral, New York; Virgil Fox; E. Power Biggs; and Ernest White; choral conducting with Robert Shaw, the late G. Wallace Woodworth, and Ifor Jones; harpsichord with Gustav Leonhardt at the Hochschule für Musik, Vienna; and studied under the late Dr. Anton van der Horst, conductor of the Nederlands Bachvereeniging and Professor of Orchestral Conducting, Royal Conservatory, Amsterdam.

Mr. Dunn has been organist of the Third Lutheran Church of Baltimore; organist and choirmaster of the Cathedral of the Incarnation, Baltimore, and Director of Music at Saint Paul's Church, Chestnut Hill, Philadelphia.

He has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College where he was also conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also director of music at New York's Church of the Incarnation, and Editor-in-chief of E.C. Schirmer Music Publishers.

Mr. Dunn is widely known and acclaimed for his achievements as conductor and music director of the Festival Orchestra and Chorus of New York, and for his recordings with RCA and Decca.

Since coming to Boston, Mr. Dunn has received even more critical acclaim for his ". . . taste and imagination of programming (which has become) one of the joys of local concert-going . . ." and it has been acknowledged that "There is no finer chorus-orchestra combination to be heard around here these days than the Handel and Haydn Society under Thomas Dunn. . . ."

Assisting Artists

MARY STREBING, soprano, is a New Yorker born and bred, with time out for study at the Eastman School of Music and Indiana University. Her career has already included appearances with the New York Pro Musica, the Dallas Civic Opera, the New York Choral Society, the Pro Arte Double Chorale, and the New London (Conn.) Symphony. She is one of the nine finalists in this year's Metropolitan Opera Auditions and will be competing for a contract at the Met on November 2. Last season she made her debuts in both Philharmonic and Carnegie Halls, and recently High Fidelity-Musical America magazine named her one of their outstanding Young Artists for 1969. Miss Strebing will present a full recital at the Gardner Museum on Sunday, October 12.

RICHARD SHADLEY, tenor, received a Bachelor of Music degree from Heidelberg College, Tiffin, Ohio, and a Master of Arts degree from Columbia University Teachers College where he is presently an instructor of voice. Mr. Shadley has performed recitals, chamber music, opera, and oratorios throughout the United States and in Canada, Europe, and Africa, including appearances with Musica Aeterna, The Festival Orchestra and Chorus, The Pierre Little Symphony, The New York Philharmonic Orchestra, The American Ballet Theater, and The Royal Ballet of London. Last season Mr. Shadley was tenor soloist with the Handel and Haydn Society in *Messiah*. This past summer he sang the role of the Evangelist in the *Passion According to St. John* at the Bach festival at the University of Buffalo.

JOHN WEST, bass, received his musical training at the Eastman School of Music and at Curtis Institute, where he studied under the tutelage of Martial Singher. He has appeared with the Opera companies of San Francisco, Washington, New Orleans, Houston, and Shreveport, as well as at the opera festivals of Central City, Santa Fe, and Chautauqua. In the field of oratorio, Mr. West has been heard with many of this country's major orchestras, including the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, and the Cleveland Orchestra. In 1967 he was the highest American award winner at the Munich International Competition for Singers. Mr. West was bass soloist with the Handel and Haydn Society in 1968 in Britten's *Cantata Academica*, and he will perform as soloist in this season's *Messiah*.

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Endel Kalam
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CHORUS AUDITIONS

Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or contact the Handel and Haydn Society, 25 Huntington Avenue, Boston, telephone 536-2951.

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